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ART AND PROGRESS

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THE MAGAZINE

With this issue, **ART AND PROGRESS** enters upon a second year. As magazines go it is still in its infancy, but it has proved a precocious child. It has traveled far and has found its way into many homes. Best of all it has been given a kindly welcome and made good friends—friends who have held out a strong hand more than once and helped it over hard places. There have been those who have given of their means, and there have been others who have made contributions, of no less value, in time, thought, and talent. To all of these we would express our grateful appreciation. No very large promises were made for the magazine at the outset,

but those which were made we believe have been fulfilled. A professional standard has been upheld, and a few more pages have been added. The form is still unpretentious, but the aim has not been to rival sumptuous art publications. **ART AND PROGRESS** is the official organ of the American Federation of Arts, a national organization, which recognizes art as a factor in everyday life. Its object is to widen boundaries and to lengthen vistas. While upholding a professional standard it is a magazine for laymen as well as for artists and connoisseurs. It purposes to cover the entire field of art, and in this it occupies a unique position. It will, as time goes on, and means permit, be more profusely illustrated, but it will hope not to degenerate into a mere picture book, but rather to continue to be a magazine worth reading. Some notable contributions are promised for the coming year, and effort will be constantly made to increase the value of the publication, while retaining its individuality. To do this will require not only the help of those who are specially interested in the movement which the magazine represents, but the good wishes of its readers. It is a co-operative work, and through co-operation alone can be made permanently successful.

CONCERNING EXHIBITIONS

There are two viewpoints from which to regard exhibitions—the viewpoint of the artist and the viewpoint of the public. The annual exhibitions of artists' organizations are, or should be, yearly reports, pictorially rendered. They should represent the current output from the studios, and primarily afford opportunity to note the tendencies of the day. They should furnish, furthermore, a means whereby the artists would be able to adjudge their own strength by having their work brought into comparison with that of others; and lastly, they should afford a chance through which, in a dignified manner, the work of contemporary artists could be brought to the attention of the public—in other words brought to market. All this it is to be assumed they